

THE LITERARY WORLD.

No. 325.

NEW YORK, APRIL 23, 1853.

\$3 PER ANNUM.

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III.

ALEXANDRE DUMAS.

"Imaginations de ma vie."

Villers-Cotterêt, 21 Octobre.

HERE I am at last, my dear friend, and I am determined to keep you advised of my movements, while I am seeking, in a temporary rustication, some alleviation of the severe affliction which it has lately been my fortune, or rather ill-fortune, to endure—an alleviation which I feel I require, to support in future the burden of my life.

What was this affliction?

I will tell you.

For you live very much out of the world, and I really fear, are ignorant even of my—yes my—productions.

Thus it was then.

My series of volumes, of which the "Three Mousquetaires" was the first, were lately brought to an untimely end. Above all, I was compelled to kill my good and brave friend, Porthos—that generous and noble heart which had for six years accompanied me everywhere, dwelling as a living man in my memory and heart:—whom I loved, petted, cherished, yes fairly idolized!

For do not imagine that the creations of the intellect are not also creations of the heart!

In Porthos I had lived and breathed—he was my favorite creation!

I, who have written three hundred volumes and twenty-five plays: who have made a greater sensation in my time than many generals and statesmen: been fêted more than many princes: delighted the world with more great realities of the mind than any living or dead writer:—I, surfeited with fiction, with history, with the drama, with travelling impressions, with nursery books:—I lived again in Porthos, tenderly parading him with his bold broad brow, his honest regard, his martial feather, and his clanging sword and spur, as one walks arm-in-arm with some great man whom one is proud to call his friend.

Porthos was dead, after so many scenes of glory and joy, leaving no equivalent behind him for the future—Porthos, who had so long been the chief of battles, whose name was a host in itself, whose rallying cry assembled around him all that was powerful and mighty: Porthos was dead!—he who had been for so long a time my friend, my companion, my pride—I should never see him more!

And this is why the humble individual who now addresses you dates his letter from Villers-Cotterêt—that beautiful little village which lies like a jewel in the depths of its leafy forest, modulating its many murmurs to the bubbling of a crystal streamlet, and reposing quietly afar from the great world which whirls along so near it—at Paris, understand me.

Come hither with me in thought. It was here that I was born and bred.

Born and bred! Do you know what that means? It means that the happiest hours of my youth glided by in these golden vistas:—that youth, so like a frail and careless bark, which proudly dashes from its entwater the

foam of emerald seas. It means that my whole heart turns ever hither, in my misfortunes, in my success. It means that all again receive me with open arms, and that the very trees know me as of old!

Did not they bow towards each other as I passed, murmuring, "You know him then? 'tis he!"

Thus the trees, the grass, know me. The very flowers that sparkle in these much-loved fields sighed gently, "It is he!"—and the waves of the brooklet, flowing with a subdued murmur over rocks matted with saxifrages, murmured among the gleams of sunlight, "It is he!—it is he!"

Thus it is a holiday of the heart for me, to visit Villers-Cotterêt—thus the moments I can steal away from my arduous and incessant labors are so many oases in the desert of my life—that life which, like a waning forest-tree, is waked into joy no more in the yellowing fall, by the murmuring of imprisoned winds, by the fluttering pinions and gay carolling of birds!

My heart went forward to the place; my memories came flooding backwards from the past as I approached: those thousand memories knocked gently at the door of my poor heart! No, no! I can write no more now—nothing!

* * * * *

22 Octobre.

What shall I write on this fair and beautiful day? Shall I dress myself in pompous phrases of poetry, and tell how blue the sky is, how white the floating clouds?

No, that is not, to-day, my task, nor my manner. That manner shall suit the subject on which I am engaged; my thought, different from my ordinary thought, shall have a new and unique setting; my style shall sparkle in a different moulding, as the diamond in its jet:—that diamond, be it pure or but paste, to which Time, the incorruptible lapidary, will affix its genuine value.

No, I will not describe—I will detail. And this is why I am about to narrate the triumph of yesterday week, and the adventures that followed it.

No sooner had I appeared in the streets than every one gathered round me: all who had known me of old, those kind, good friends!—and those younger, but equally true friends, who having dipped into the pages of the "Mousquetaires," were naturally eager to be now introduced to the author.

So that my advance was a triumph: for along the stream with its bubbling waves, its mossy banks, its log bridge overgrown with creepers, they accompanied me:—the course, ever swelling like a torrent which gurgles in the hills in quiet, but, seeking the valley and the lowland, sweeps on with gathered waters. Thus was I met; and that torrent of well beloved faces encircled me with its welcomes, its gratulations, and its words of love and friendship, as the brawling wave bears up and supports upon its bosom the bark of which it is proud—the bark which reflects on the waters the outline of itself, and throws into shadow the tallest and haughtiest waves.

This welcome was most dear to me: and to you, O friends! my heart would open itself, and say, "Come, take your rightful place in me—me whom the hurry and toil and triumph of life have left pure and unsullied—pure, because I throb again with delight at the sight of your much loved faces,

—unsullied, because I value as of old the unbought homage of your love!"

But amid this concourse there arose, as the wild briar rises in spring, as the golden rod in the autumn, a form, a face which recalled to me, more vividly than all else, the joys and delights of that Elysian period called youth. The wild briar no more glads the heart, the golden rod no more towers above the fern, than Mocquet rose to me. He was the friend of my boyish days—the companion of my spring existence, the unforgotten instructor who had turned my youthful steps, and directed my youthful eyes towards the happiness and delight of the happiest and most delightful of all arts—the art of revery. Figure to yourself a tall form, scathed by snow and wind, a huge, rugged arm, a sun-browned face, a stooping shoulder: and add to these the long rifle, managed as the city dandy manages his whalebone cane, and Mocquet is before you.

He spoke, and exchanged a friendly grasp of the hand: then the long rows of trees whispered above me, alive with winds and birds—sensations, thoughts, the perfume of youth and pleasure was wrapped around me like a golden cloud, and ere I knew it the crowd, with Mocquet in their midst, had passed away, and all around me in the quiet garden of my youth, the roses murmured, "It is he!—it is he!"

* * * * *

24 Octobre.

When I penned the last sentence of my last letter, my dear friend, a thousand feelings overcame me:—for the joy, the bliss, the perfume of boyhood and delight, subdued my thought.

That is why I did not then proceed to relate to you the hunting Idyl, which I alone have invented, inasmuch as Theocritus never spoke of such.

On yesterday week I penned the following letter:

"To MOCQUET—

"Your friend has returned to you—that is to say, to boyhood, to carelessness, to delight. He has brought with him the heart of bygone days—that is to say, the heart which once hung upon your accents, placed implicit faith in all your words, yielded in all things to your golden teachings. What that heart now asks is to return once more to the past: for which reason, look for me to-morrow morning, armed with my gun and fishing rod. *Au revoir.*"

Behold me now, mounted on a beautiful white mule, with a black saddle studded with brass nails, housings of red cloth, and silver stirrups, whose pleasant jingle enlivened the agreeable road along which I took my way. Panurge, as my friend has named his mule, from his great admiration of Master François Rabelais, was a celebrated racer—a racer, you comprehend, though a mule!—and these accoutrements were his gala day bravery.

Often had I seen Panurge, with his long, mottled ears, similar to the hare's, his small, slender legs, similar to the deer's, and his sleek, white coat, as soft and glossy as velvet, moving like a fantastic spirit on the crowded course, gambolling like a kitten, leaping like a playful spaniel, and distancing without effort all competitors!

And this was why Panurge, on this occasion, was proud and restive: he knew—that wicked Panurge!—that his friend of old days

bestrode him; and this was why he shook, as with internal laughter, at sight of my fowling piece and long fishing rod, and at my exhortations to him to remember who was mounted on his back.

We came thus to the abode of Mocquet—Mocquet the huntsman—Mocquet the philosopher and *savant*. Let me describe this unique dwelling briefly.

(Suite proch. num.)

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In previous notices, we have, after the necessary manner of weekly reviewers, nibbled at the genius of Thomas De Quincey—at one time admiring his peculiar metaphysical humor, his pathos, his imposing sweep of style in the "spacious circuits of his musing," while these volumes tempt us to yet other characteristics,—the union of learning with enthusiasm, of the logical inextricably blended with the imaginative faculty; nor have we exhausted his traits even then, for, in the midst of classic allusion, profound ratiocination, poetical insight, you will come upon a bit of genuine vernacular street slang which suddenly interpolates Aristophanes in the text of Plato. It is thus the height of cultivated mental luxury to read De Quincey. His familiarity enlightens the subject, is never vulgar, more than a window looking out of a richly furnished apartment upon a public street is vulgar; his reading has the luxury of remote and exquisitely nice and apposite allusion, without a stain of pedantry; his philosophizing is both far-reaching and intelligible. We may compare the east or movement of his mind to that Eastern weapon and occidental toy, the boomerang, which is thrown off, apparently at random, but which returns to the hand from its long distance with mathematical nicety, having, in its beautiful parabola, done its work in striking off the head of an enemy. Then there is De Quincey's ingenuity—a certain inquisitive curiosity about a subject which always piques our attention. Applied to contempo-

raries, our friends, the men and women about us, this analytic turn may have an unfavorable tendency towards a morbid mood of mind, forgetful of suspicion, uncharitableness, and misanthropy—but, directed to men and things of a thousand years ago, the exercise is as profitable as it is agreeable.

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HERODOTUS.

"Herodotus—whose family and nearest generation of predecessors must have trembled, after the thoughtless insult offered to Sardis, under the expectation of the vast revenge prepared by the great king—must have had his young imagination filled and dilated with the enormous display of Oriental power, and been thus prepared to understand the terrific collisions of the Persian forces with those of Greece. He had heard in his travels how the glorious result was appreciated in foreign lands. He came back to Greece with a twofold freight of treasures. He had two messages for his country. One was—a report of all that was wonderful in foreign lands; all that was interesting from its novelty or its vast antiquity; all that was regarded by the natives for its sanctity, or by foreigners with amazement, as a measure of colossal power in mechanics. And these foreign lands, we must remember, constituted the total world to a Greek. Rome was yet in her infant days, unheard of beyond Italy. Egypt and the other dependencies of Persia composed the total map south of Greece. Greece, with the Mediterranean islands, and the eastern side of the Adriatic, together with Macedon and Thracæ, made up the world of Europe. Asia, which had not yet received the narrow limitation imposed upon that word by Rome, was co-extensive with Persia; and it might be divided into Asia *cis*-Tigritana, and Asia *trans*-Tigritana; the Euxine and the Caspian were the boundaries to the north; and to one advancing further, the Oxus was the northern boundary, and the Indus the eastern. The Punjab, as far as the river Sutlege, that is, up to our present British cantonments at Ludiana, was indistinctly supposed to be within the jurisdiction of the Great King. Probably, he held the whole intervening territory of the late Runjeet Singh, as now possessed by the Sikhs. And beyond these limits all was a mere path of ideal splendor, or a dull repetition of monotonous barbarism.

"The report which personal travels enabled Herodotus to make of this extensive region, composing neither more nor less than the total map of the terraqueous globe, as it was then supposed to exist (all the rest being a mere Noya Zembla in their eyes), was one of two revelations which the great traveller had to lay at the feet of Greece. The other was a connected narrative of their great struggle with the King of Persia. The earth bisected itself into two parts—Persia and Greece. All

that was not Persia was Greece; all that was not Greece was Persia. The Greek traveller was prepared to describe the one section to the other section; and, having done this, to relate in a connected shape the recent tremendous struggle of the one section with the other. Here was Captain Cook, fresh from his triple circumnavigation of the world: here was Mungo Park, fresh from the Niger and Timbuctoo; here was Bruce, fresh from the coy fountains of the Nile; here was Phipps, Franklin, Parry, from the Arctic circle; here was Leo Africanus, from Moorish palaces; here was Mandeville, from Prester John, from the Cham of Tartary, and from the golden cities of Hindostan; from Agra and Lahore of the Great Mogul. This was one side of the medal; and on the other was the patriotic historian who recorded what all had heard by fractions, but none in the whole series. Now, if we consider how rare was either character in ancient times, how difficult it was to travel where no license made it safe, where no preparations in roads, inns, carriages made it convenient; that even five centuries in advance of this era, little knowledge was generally circulated of any region, unless so far as it had been traversed by the Roman legions; considering the vast credulity of the audience assembled—a gulf capable of swallowing mountains, and, on the other hand, that here was a man fresh from the Pyramids and the Nile, from Tyre, from Babylon, and the temple of Belus—a traveller who had gone in with his sickle to a harvest yet untouched—that this same man, considered as an historian, spoke of a struggle with which the earth was still agitated; that the people who had triumphed so memorably in this war, happened to be the same people who were then listening; that the leaders in this glorious war, whose names had already passed into spiritual powers, were the fathers of the present audience; combining into one picture all these circumstances, one must admit that no such meeting between giddy expectation, and the very excess of power to meet its most clamorous calls, is likely to have occurred before or since upon this earth. Hither had assembled people from the most inland and most illiterate parts of Greece; people that would have settled a pension for life upon any man who would have described to them so much as a crocodile or ichneumon. To these people the year of his public recitation would be the meridian year of their lives. He saw that the whole scene would become almost a dramatic work of art; in the mere gratification of their curiosity, the audience might be passive and neutral; in the history of the war, they became almost actors, as in a dramatic scene. This scenical position could not escape the traveller-historian. His work was recited with the exaggeration that belongs to scenic art. It was read probably with gesticulations by one of those thundering voices which Aristophanes calls a 'damnable' voice, from its ear-piercing violence."

This is the way he glides into and illustrates by these portraits, in an essay on style,—

THE FROESSART AND MACHIAVEL OF ANTIQUITY.

"Who was the first lion-hearted man that ventured to make sail in this frail boat of prose? We believe the man's name is reputed to have been Pherecydes. But as nothing is less worth remembering than the mere hollow shell of a name, when all the pulp and the kernel is gone, we shall presume Herodotus to have been the first respectable artist in prose. And what was this worthy man's view of prose? From the way in which he connected his several books or 'fyttes' with the names of the muses, and from the romantic style of his narratives, as well as from his using a dialect

Historical and Critical Essays. By Thomas De Quincey. 2 vols. Ticknor, Reed & Fields.

which had certainly become a poetic dialect in literary Greece, it is pretty clear that Herodotus stood, and meant to stand, on that isthmus, between the regions of poetry and blank unimpassioned prose, which in modern literature is occupied by such works as *Mort d'Arthur*. In Thucydides, we see the first exhibition of stern philosophic prose. And, considering the very brief interval between the two writers, who stand related to each other, in point of time, pretty much as Dryden and Pope, it is quite impossible to look for the solution of their characteristic differences in the mere gradations of social development. Pericles, as a young man, would most certainly ask Herodotus to dinner, if business or curiosity ever drew that amiable writer to Athens. As an elderly man, Pericles must often have seen Thucydides at his levees; although, by that time, the sacrifice of his 'social pleasure ill exchanged for power' may have abridged his opportunity of giving 'feeds' to literary men. But will anybody believe that the mere advance of social refinement, within the narrow period of one man's public life, could bring about so marvellous a change, as that the friend of his youth should naturally write very much in the spirit of Sir John Mandeville, and the friend of his old age, like Machiavel or Gibbon? No, no; the difference between these two writers does not reflect the different aspects of literary Greece at two eras so slightly removed, too great to be measured by that scale; as though those of the picturesque Herodotus were a splendid semi-barbarous generation, those of the meditative Thucydides, speculative, political, experimental—but we must look to subjective differences of taste and temperament in the men. The men, by nature, and by powerful determination of original sensibility, belong to different orders of intellect. Herodotus was the Froissart of antiquity. He was the man that should have lived to record the Crusades. Thucydides, on the other hand, was obviously the Tacitus of Greece, who (had he been privileged to benefit by some metempsychosis dropping him into congenial scenes of modern history) would have made his election for the wars of the French League, or for our Parliamentary war, or for the colossal conflicts which grew out of the French Revolution. The one was the son of nature, fascinated by the mighty powers of chance or of tragic destiny, as they are seen in elder times moulding the forms of empires, or training the currents of revolutions. The other was the son of political speculation, delighting to trace the darker agencies which brood in the mind of man—the subtle motives, the combinations, the plots which gather in the brain of 'dark viziers,' when entrusted with the fate of millions, and the nation-wielding tempests which move at the bidding of the orator.

It is difficult to separate brief sentences from the continuous rhythmic flow of this writer. A brick may be taken, however, here and there, always marked, like those at Nimroud, with the name of the builder of the palace. A few paragraphs may illustrate our previous points:—

PUNCTUATION.

"Punctuation, trivial as such an innovation may seem, was the product of typography; and it is interesting to trace the effects upon style even of that one slight addition to the resources of logic. Previously, a man was driven to depend for his security against misunderstanding upon the pure virtue of his syntax. Miscollocation or dislocation of related words disturbed the whole sense: its least effect was, to give no sense; often it gave a dangerous sense. Now, punctuation was an artificial machinery for maintaining the integrity of the sense

against all mistakes of the writer; and, as one consequence, it withdrew the energy of men's anxieties from the natural machinery, which lay in just and careful arrangement."

CLEARNESS OF THE FRENCH STYLE.

"The secret lies here; beyond all nations, by constitutional vivacity, the French are a nation of talkers; and the model of their sentences is moulded by that fact. Conversation, which is a luxury for other nations, is for them a necessity; by the very law of their peculiar intellect, and of its social training, they are colloquial. Hence it happens, that there are no such people endured, or ever heard of, in France as *alloquial wits*; people who talk *to*, but not *with* a circle; the very finest of their *beaux esprits* must submit to the equities of conversation, and would be crushed summarily, as monsters, if they were to seek a selfish mode of display, or a privilege of lecturing any audience of a *salon* who had met for purposes of social pleasure."

PROFESSIONAL TALKING.

"*De monologue*,' as Madame de Staël, in her broken English, described this mode of display, when speaking of Coleridge, is so far from being tolerated in France as an accomplishment, that it is not even understood as a disease. This kind of what may be called irresponsible talk, when a man runs on *perpetuo tenore*, not accountable for any opinion to his auditors, open to no contradiction, has sometimes procured for a man in England the affix of *River* to his name: *Labitur et labitur in omne volubilis ævum*. But that has been in cases where the talking impulse was sustained by mere vivacity of animal spirits, without knowledge to support it, and liable to the full weight of Archbishop Huet's sarcasm—that it was a diarrhoea of garrulity, a *fluxe de bouche*. But in cases like that of Coleridge, where the solitary display, if selfish, is still dignified by a pomp of knowledge, and a knowledge which you feel to have been fused and combined by the genial circumstances of the speaker's position in the centre of an admiring circle,—we English do still recognise the *métier* of a professional talker as a privileged mode of social display. People are asked to come and hear such a performer, as you form a select party to hear Thalberg or Paganini."

A VERY BLUE LANDLADY.

"Some eight years ago, we had occasion to look for lodgings in a newly-built suburb of London. The mistress of the house (with respect to whom we have nothing to report, more than that she was in the worst sense a vulgar woman, that is, not merely a low-bred person—so much might have been expected from her occupation—but morally vulgar, by the evidence of her own complex precautions against fraud, reasonable enough in so dangerous a capital, but not calling for the very ostentatious display of them which she obtruded upon us), was in regular training, it appeared, as a student of newspapers. She had no children: the newspapers were her children. There lay her studies; that branch of learning constituted her occupation, from morning to night; and the following were amongst the words which she—this semi-barbarian—poured from her cornucopia during the very few minutes of our interview; which interview was brought to an abrupt issue by mere nervous agitation upon our part. The words, as noted down within an hour of the occasion, and after allowing a fair time for our recovery, were these:—first, 'Category'; secondly, 'predicament' (where, by the way, from the twofold iteration of the idea—Greek and Roman—it appears that the old lady was 'twice armed');—thirdly, 'individuality'; fourthly, 'procrastination'; fifthly, 'speaking diploma-

tically, would not wish to commit herself; sixthly, 'would spontaneously adapt the several modes of domestication to the reciprocal interests,' &c.; and finally (which word it was that settled us; we heard it as we reached the topmost stair on the second floor; and, without further struggle against our instincts, round we wheeled, rushed down forty-five stairs, and exploded from the house with a fury causing us to impinge against an obese or protuberant gentleman, and calling for mutual explanations; a result which nothing could account for, but a steel bow, or mustachios on the lip of an elderly woman; meantime the fatal word was), seventhly, 'anteriorly.' Concerning which word we solemnly depose and make affidavit, that neither from man, woman, nor book, had we ever heard it before this unique rencontre with this abominable woman on the staircase. The occasion which furnished the excuse for such a word was this: From the staircase window we saw a large shed in the rear of the house: apprehending some nuisance of 'manufacturing industry' in our neighborhood,—'What's that?' we demanded. Mark the answer: 'A shed; and anteriorly to the existing shed there was —;' what there was, posterity must consent to have wrapt up in darkness, for there came on our nervous seizure, which intercepted further communication. But observe, as a point which took away any gleam of consolation from the case, the total absence of all *malaprop* picturesqueness, that might have defeated its deadly action upon the nervous system. No: it is due to the integrity of her disease, and to the completeness of our suffering, that we should attest the unimpeachable correctness of her words, and of the syntax by which she connected them."

The humor of a metaphysician is a very different thing from the humor of a Smollett, or a Boz, or a Titmarsh; but we will pit that passage, in its way, with its clincher at the end, against the most successful of the heart-tickling tribe.

YUSEF.*

MR. BROWNE commences his tour with his passage from Naples to Palermo. We pass from thence with him through the interior of the island to Catania, Syracuse, and Messina, ascend Etna, continue by sea to Malta, Greece, Constantinople, and Beirut. Here we make the acquaintance of the personage who figures on the title page, Yusef, who acts as guide to the author in his journey to Baalbec, Damascus, Jerusalem, and back to Beirut. This last portion of the tour, forms the chief portion of the book.

We have in the preface an amusing account of the somewhat circuitous route, by which Mr. Browne, having resolved on a European tour, accomplished his intentions.

"Ten years ago, after having rambled all over the United States—six hundred miles of the distance on foot, and sixteen hundred in a flat-boat—I set out from Washington with fifteen dollars, to make a tour of the East. I got as far east as New York, where the last dollar and the prospect of reaching Jerusalem came to a conclusion at the same time. Sooner than return home, after having made so good a beginning, I shipped before the mast in a whaler, and did some service, during a voyage to the Indian Ocean, in the way of scrubbing decks and catching whales. A mutiny occurred at the island of Zanzibar, where I sold myself out of the vessel for thirty dollars and a chest of old clothes; and spent three months very pleasantly at the consular

* Yusef; or, The Journey of the Frangi. A Crusade in the East. By J. Ross Brown. Harper & Brothers.

residence, in the vicinity of his Highness the Imam of Muscat. On my return to Washington, I labored hard for four years on Bank statistics and Treasury reports, by which time, in order to take the new administration by the fore-look, I determined to start for the East again. The only chance I had of getting there was, to accept of an appointment as third lieutenant in the Revenue service, and go to California, and thence to Oregon, where I was to report for duty. On the voyage to Rio, a difficulty occurred between the captain and the passengers of the vessel, and we were detained there nearly a month. I took part with the rebels, because I believed them to be right. The captain was deposed by the American consul, and the command of the vessel was offered to me; but, having taken an active part against the late captain, I could not with propriety accept the offer. A whaling captain, who had lost his vessel near Buenos Ayres, was placed in the command, and we proceeded on our voyage round Cape Horn. After a long and dreary passage we made the island of Juan Fernandez. In company with ten of the passengers, I left the ship seventy miles out at sea, and went ashore in a small boat, for the purpose of gathering up some tidings in regard to my old friend Robinson Crusoe. What befell us on that memorable expedition is fully set forth in a narrative recently published in *'Harper's Magazine.'* Subsequently we spent some time in Lima, 'the City of the Kings.' It was my fortune to arrive penniless in California, and to find, by way of consolation, that a reduction had been made by Congress in the number of revenue vessels, and that my services in that branch of public business were no longer required. While thinking seriously of taking in washing at six dollars a dozen, or devoting the remainder of my days to mule-driving as a profession, I was unexpectedly elevated to the position of post-office agent; and went about the country for the purpose of making post-masters. I only made one—the post-master of San Jose. After that, the Convention called by General Riley met at Monterey, and I was appointed to report the debates on the formation of the State Constitution. For this I received a sum that enabled me to return to Washington, and start for the East again. There was luck in the third attempt, for, as may be seen, I got there at last, having thus visited the four continents, and travelled by sea and land a distance of a hundred thousand miles, or more than four times round the world, on the scanty earnings of my own head and hands."

Such formidable obstacles overcome at the outset, Mr. Browne is, of course, not likely to be disturbed by the slight inconveniences of travel. He makes his way along philosophically, gathering all the information and amusement he can extract from men and things, avoiding hackneyed topics, and furnishing throughout a very entertaining narrative.

Yusef is a pattern dragoman, and carries the party through their journey very successfully. His "humors," of course, are largely drawn upon for the amusement of the reader.

The author falls in with a travelling pair, whose chief enjoyment, like that of many others who are not equally honest in confessing their predilections, consists in "taking their ease in their inn." There are few points, however, in the East in which such ease can be taken, and travellers of this class, therefore, are dolorously eloquent on their discomforts, much to the amusement of those about them, and in the present case,

the enjoyment of Mr. Ross Browne's readers.

The chapters on Sicily, including the ascent of Etna, will be found among the best of the volume, as their subject matter is not quite as hackneyed as most of the other portions of Europe.

Our traveller has the same humorous facility with pencil as with pen, and employs it with great success in the numerous sketches scattered through the volume, almost rivalling those of Mr. Michael Angelo Titmarsh in his capital journey in a similar direction.

The following extract, an average specimen of the book, will give our readers an idea of its liveliness, and the pleasure they have in store in its perusal:

MENDING A BRIDGE IN CONSTANTINOPLE.

"The tearing down of a portion of the bridge extending from Galata to the opposite side of the Golden Horn, and certain repairs thereto, which have been in progress for some days past, have given me some idea of the manner in which work is done in this country. I expected to see laziness in its perfection, and am not disappointed. Several hundred workmen are engaged upon this extraordinary job. The bridge is constructed of wood, and a very creditable piece of work it is—quite as good as most bridges of the kind—built, I believe, under the auspices of the present Sultan, Abd-ul-Mejid, by native workmen; but I have forgotten my information on that point. It is a remarkable sight, this tearing down and putting up of the bridge by men in turbans and loose breeches—worth sitting down on the pile of lumber, near the toll-house, to enjoy for an hour or so. There is a gang not far off engaged in pulling some large beams out of the water. A small windlass would pull the whole raft up in ten minutes; but they work by hand in preference, or because their ancestors did it. Twenty able-bodied men are doing the labor which could be done in half the time by two, with proper machinery. See them tug at that beam! Not one putting a fourth of his weight on the rope. It moves two inches, after a tremendous amount of yelling and tugging, and an incessant confusion of tongues. There seems to be no master, unless the sleepy fellow sitting on the bridge, with a chibouk in his mouth, be the master, of which there is no evidence. Another fit of tugging and yelling ensues; all hands now give up the work, and betake themselves to their respective pipes—the chattering of voices never flagging for a single moment, except when momentarily arrested by the chibouk. The smoking lasts a good deal longer than the other part of the work; but it is over at length, and they go at the beam again with renewed energy. Each man tugs on his own responsibility, without reference to the exertions of the others, and only at such long intervals as suit his peculiar views of the subject. By accident a general pull takes place, in the course of time; and the beam comes up two inches further. All hands are again exhausted, and find, by reference to the sun, that it is the hour of prayer; so to prayer they go—first, however, carefully making their ablutions. It is a picturesque and impressive sight, after all, to see these rude barbarians, in the midst of the busy turmoil of life, cast off all thought of worldly affairs, and bow down their heads towards Mecca, the sacred city of their Prophet. Absorbed in devotion, they seem unconscious of all the petty cares of humanity, and, for the time at least, are elevated above the mere animal man. Even Christians might profit by their earnest sincerity. Unmoved by the prejudices of other races; re-

gardless of the busy world around them; forgetting that there is aught upon earth to claim a moment's time, save the salvation of their souls, they give their whole being up to the worship of God and the Prophet. Is it for vain and self-constituted judges to say that these people, taught from infancy to regard their peculiar belief as the only true means of salvation, shall be rewarded for their sincerity by everlasting torture! Oh, ye who are wrapt in the selfishness of a single idea! ye who bode destruction to others! look out upon the broad universe, and learn that there are millions of human hearts as sincere and devoted as yours, and that there is a Divine power, great, and good, and merciful enough to save all, even to the weakest and the most benighted.

"At last the prayers are ended, and now the toils of the world commence again. But first, a general smoke is necessary to refresh the system for another tug. The Chibouks being emptied in due time, a few skirmishing attempts are made at the log again—mere individual trials of strength. The whole gang finally prepare to begin work in earnest; but just as you imagine they are going to run the log out of the water with a general rush, a casual remark, dropped in conversation, arouses the attention of the whole party. This has to be discussed in all its bearings, controverted, illustrated by anecdotes, sustained and repeated, till the subject is sufficiently exhausted for the present; and then the ropes are stretched, the shouting commences, and the beam, after many back-slides, is fairly landed on terra firma. You feel a sense of relief, an inward thankfulness, when this victory of human force over inert matter has been achieved; and, leaving the turbaned gang to smoke the pipe of triumph, and talk over the struggle past, and prepare for the struggle to come, walk on in search of further novelties. All the workmen, those who wield the adze, the hatchet, and the saw, the master mechanics, as well as the common laborers, are so much like our friends of the beam, in their various branches of industry, that it is unnecessary to call your attention to them; and we leave them now, chatting, smoking, and praying, in the hope that, by the threats and promises of his Highness Abd-ul-Mejid, and the spiritual aid of the Prophet, the bridge will be completed some time during the present month—or century.

RICHARD HAYWARDE'S "PRISMATICS."*

THERE is a peculiar style of book, genial, humorous, and warm-hearted, which a race of New Yorkers seems sent into the world specially to keep up. Pindar Cockloft and his brethren started the thing, at the beginning of the century, in the *Salmagundi*; then there came that genuine humorist Sands, who made forays into the neighboring county of Westchester; Hawes, beating up game on Long Island; William Cox, an Englishman by accident, and a New Yorker by instinct, the biographer of Jacob Hays; and was there not Drake for our list, in his *Humors* about Town, and have we not Halleck and Hoffmann, and Carey and Mathews, and Mitchell and Shelton? We naturally enough think of these books and good men, and true Pantagruelian assembly, when we turn over the pages of Frederick Cozzens's "*Prismatics.*"

It is a peculiarity of all these books and authors that they have grown up out of the soil, without any wilful designs upon authorship. The humor, indeed, which is their

* *Prismatics.* By Richard Haywarde. With wood-engravings from designs by Elliott, Darley, Kensett, Hicks and Resnier. Appleton & Co.

connecting link, is a thing not to be forced. Grave orators may be manufactured in abundance, novels may be spun out of any length, sentiment may be pumped up, but where can the trade buy up an honest, genuine laugh? What are the quotations of wit and humor in the market? What would Harper give for a new Knickerbocker for his magazine, or Putnam for a second series of Croakers? It is notorious that the thing is not to be had. There is probably a great deal of wit about the world, but it is the most shy, capricious article to get at. Somebody, undoubtedly, does originate the good things, but who is it? Of all the brilliant sayings, sharp repartees, the best puns, conundrums, &c., which get about in society, how many are traceable to any one in particular? We call them Joe Millers, but Joe Miller was a very dull dog, and never made a joke in his life. We are inclined to think that with the exception of a few Popes, Sydney Smiths, and Currans, the best jokes have a kind of accidental origin—frequently coming into the world from the lips of unknown men, never mentioned in the Club, plain and sometimes “uneducated” people, but of remarkably sharp understandings.

Richard Haywarde would not only convince us in his book that he has a pleasant way of jesting, but must needs demonstrate that he can cry on occasion. We are quite willing to take the latter for granted. Humor and pathos are born twins, and whenever you find man or woman who can laugh sincerely—not a chuckle, a grin, or a cachinnation, mind you, but a *laugh*, be sure there is no difficulty about crying. It would be proving very little for Richard Haywarde to quote his Heart Beatings, Orange Blossoms, and Aunt Mirandas, besides the impropriety of bringing pathos into the public glare of a newspaper. Let that remain sacred in the volume. We have nothing to say of it further than that Mr. Kensett has delicately touched the sentiment in his moonlight scene of the poem Hetabel, a young lady whom it appears to have been necessary, after a poetical fashion introduced by Tennyson, actually to kill off, that Mr. Haywarde might delight the reader with a little picturesque and exquisite botanizing.

“There the brown throistle sings, there skims the swallow,
There the blue budded ash its foliage weaves
From deep-struck roots, brodered with sedge and mallow;
Fair lies the pool, beneath its ridgy eaves,
Blotted with waxen pods and ornate leaves.”

A Chronicle of the Village of Babylon is a paper of the Diedrich Knickerbocker order which is a pleasant entertainment after reading the authentic account of the place in Mr. Brodhead's history. If you have read Brodhead you can take up this sketch with a good conscience. The tragedy first and the farce afterwards was always the rule at the old Park Theatre. Unfortunately, Irving got an unfair start of the historian in his “farce in two volumes,” so that the romance of Dutch history, for all purposes of tears and typographical or oratorical affliction, might as well have remained unacted on the merry territories of Manhattan. It is, even, almost impossible to be properly indignant over Kieft's terrible massacre of the Indians.

Let any member of the Historical Society resist, if he can, Darley's fine action, out-Heroding Herod, of the Dutchman Cornelius

Van Tienhoven, the valiant emissary of Kieft, which illustrates the concluding incident of this paragraph:

“The western end of the island nearest New Amsterdam had been deliberately settled by the phlegmatic Dutchmen, while their more mercurial brethren had extended themselves over the largest portion of the island, from Montauk Point to the present western boundaries of Suffolk county. At the latter place an imaginary line had been drawn, defining the limits of the respective settlements, but in 1642 a party of Orientals started from the town of Lynn, and, with true Yankee audacity, squatted themselves at Cow Bay, directly within the boundaries of the Dutch territory. Now, Governor Kieft was a little man, and not over brave for a governor, but like many other little men he could do a great deal of fighting—at a distance. So he forthwith dispatched a rascally bailiff, one Cornelius Van Tienhoven, with directions to capture this band of ‘infamous Yankees,’ who had dared to come (from Lynn) ‘between the wind and his nobility.’ Whereupon the said Cornelius took with him six good men and true, and after a laborious journey of three weeks, five days, and twenty-three hours, arrived in sight of the embryo colony. Here he reposed for two days and a half to recover his wind, and then, taking off his coat, and tying his suspenders around his capacious abdomen, started off alone to take the settlement by storm, leaving his valiant army behind as a ‘corps de reserve.’ As luck would have it, just as he reached the brow of the little hill which rises before Cow Bay, his foot slipped in something, and he rolled down the hill toward the ill-fated colony. When the Yankees beheld this huge Dutch avalanche coming down, and threatening to demolish the whole of them in a twinkling, they were seized with a horrible panic, and ran away as if the devil was after them. Then, as is the custom with puissant conquerors, did the aforementioned Cornelius take a view of the village, which, by the law of nations, had again become a possession of the States General, and twisting his mighty moustache, seize and carry off with him the spoils and prisoners of war, namely: an old woman with the fever and ague, a yellow-headed baby with goose-berry eyes, together with a bag of corn meal and a huge rasher of pork, and march back to Nieuw-Amsterdam like a modern Mexican hero, fresh from the ‘Halls of the Montezumas.’”

The story of the first Conklin is curious, and, doubtless, authentic. But how comes it that Haywarde, who is a man of reading, has not employed two remarkable prefigurations of the village of Babylon, to wit, Sir Toby Belch's favorite song, “There dwelt a man in Babylon, lady, lady!” and some allusion, in his closing Rabelaisian junketing, to Babylonian bricks, a little memorial of the region which people carry away in their hats.

Charles Lamb has celebrated the first invention or discovery of roast pig; Haywarde gives us an account of

THE FIRST OYSTER-EATER.

“Methinks I see the FIRST OYSTER-EATER! A brawny, naked savage, with his wild hair matted over his wild eyes, a zodiac of fiery stars tattooed across his muscular breast—unclad, unsandled, hirsute and hungry—he breaks through the underwoods that margin the beach, and stands alone upon the seashore, with nothing in one hand but his unsuccessful boar-spear, and nothing in the other but his fist. There he beholds a splendid panorama! The west all a-glow; the conscious waves blushing as the warm sun sinks to their embraces; the blue sea on his left; the interminable forest on his right; and

the creamy sea-sand curving in delicate tracery between. A *Picture* and a *Child of Nature*! Delightedly he plunges in the foam, and swims to the bald crown of a rock that uplifts itself above the waves. Seating himself he gazes upon the calm expanse beyond, and swings his legs against the moss that spins its filmy tendrils in the brine. Suddenly he utters a cry; springs up; the blood streams from his foot. With barbarous fury he tears up masses of sea moss, and with it clustering families of testacea. Dashing them down upon the rock, he perceives a liquor exuding from the fragments; he sees the white pulpy delicate morsel, half-hidden in the cracked shell, and instinctively reaching upward, his hand finds a mouth, and amidst a savage, triumphant deglutition, he murmurs—OYSTER!! Champing, in his uncouth fashion, bits of shell and sea-weed, with uncontrollable pleasure he masters this mystery of a new sensation, and not until the gray veil of night is drawn over the distant waters, does he leave the rock, covered with the trophies of his victory.

“What I am about to describe may be untrue. But I believe it. I have heard of the waggish propensities of oysters. I have known them, from mere humor, to clap suddenly upon a rat's tail at night; and, what with the squeaking and the clatter, we verily thought the devil had broke loose in the cellar. Moreover, I am told upon another occasion, when a demijohn of brandy had burst, a large ‘Blue-pointer’ was found, lying in a little pool of liquor, just drunk enough to be careless of consequences—opening and shutting his shells with a ‘devil-may-care’ air, as if he didn't value anybody a brass farthing, but was going to be as *noisy* as he possibly could.

“But to return. When our Briton saw the oyster in this defenceless attitude, he knelt down, and gradually reaching his arm toward it, he suddenly thrust his fingers in the aperture, and the oyster closed upon them with a spasmodic snap! In vain the Briton tugged and roared; he might as well have tried to uproot the solid rock as to move *that* oyster! In vain he called upon all his heathen gods—Gog and Magog—elder than Woden and Thor; and with huge, uncouth, druidical d—ns, consigned all shell-fish to Nidhogg, Hela, and the submarines. Bivalve held on with ‘a will.’ It was nuts for him certainly. Here was a great, lubberly, chuckle-headed fellow, the destroyer of his tribe, with his fingers in chancery, and the *tide rising*! A fellow who had thought, like ancient Pistol, to make the world his oyster, and here was the oyster making a world of him. Strange mutation! The poor Briton raised his eyes: there were the huts of his people; he could even distinguish his own, with its slender spiral of smoke; they were probably preparing a roast for him; how he detested a *roast*! Then he thought of his wife, his little ones awaiting him, tugged at his heart. The waters rose around him. He struggled, screamed in his anguish; but the remorseless winds dispersed the sounds, and ere the evening moon arose and flung her white radiance upon the placid waves, the last billow had rolled over the FIRST OYSTER-EATER!”

There is a charitably conceived paper on a society for Ameliorating the Condition of the Rich, a class of people who have been almost entirely neglected by philanthropists. Several literary papers on Wit and Humor, alliteration, &c., show “the picked man” of books. An anecdote of the letter L, which is put through some of its best harmonies in the poets, is worth quoting.

THE LETTER L.

“The letter *L*, says Ben Jonson, ‘hath a

half-vowelish sound,' and 'melteth in the sounding.' Many of the softest words in our language hold it (so to speak) in solution. Amiable, voluble, golden, silvery, gentle, peaceful, tranquil, glide, glode, dimple, temple, simple, dulcet, blithely, vernal, tendril, melody, lute, twinkle, lonely, stilly, valley, slowly, lithe, playful, linger, illusion, lovely, nightingale, philomel, graceful, slumber, warble, pool, pensile, silken, gleam, lull, are all more or less expressive of softness, sweetness, and repose. To this may be objected, that the word 'hell' with its double consonants, is suggestive of neither. This is not because the word itself is at fault; the meaning becomes confounded with the sound. A friend suggests 'that if hell were the name of a flower, it would be thought beautiful.' 'Helen' is a pretty female name, and it is united with the story of her who won the golden apple on Mount Ida—the loveliest woman of the world."

The "Prismatics" is a dainty book. The printing is exquisite, one of the choicest specimens which has been seen on this side of the water, and the illustrations show a most delicate artistic perception, both of author and designers.

THE NEW "SHAKESPEARE."*

It has not been the good fortune of the great English dramatist, as far as text and commentary have been concerned, to be read (as Coleridge complimented Keats) by flashes of lightning. The Shakespearian world, glorious in stream and landscape, in hill and bosky dell, may be truly said to have lain in comparative darkness, pierced here and there by a ray of light shot down from some critical eye: the beauty and sublimity of the magnificent *Cosmos* was visible rather by its own light, and has glimmered for many generations up through the fogs of verbal emendation and ponderous commentary. Not that we, or any grateful man, would venture to deny the skill, the learning, the patient wisdom and sagacity which have, in so many cases, developed the true letter, accordant to the spirit of the Creator himself. They have toiled in platoons, for a couple of centuries, dictionary under the arm and stylus in hand, over hill and dale, to attain the true meanings of the oracles. The prophets have been many, and their sage givings-out have been accepted by the public—in the absence of any better evidence of direct inspiration. An end has at length come to their craft: and by an accident late in the day, and entirely unforeseen. It was supposed that time, the old sybil, weary of the business, had burned all his books, and that no more of these oracular folios was to be had for love or money. The history of this extraordinary windfall, the discovery and possession of the annotated folio of 1632, must be given by Mr. Collier himself:—

"In the spring of 1849 I happened to be in the shop of the late Mr. Rodd, of Great Newport street, at the time when a package of books arrived from the country: my impression is that it came from Bedfordshire, but I am not at all certain upon a point which I looked upon as a matter of no importance. He opened the parcel in my presence, as he had often done before in the course of my thirty or forty years' acquaintance with him, and, looking at the backs and title-pages of several volumes, I saw that they were chiefly works of little interest to me. Two folios, however, attracted

my attention, one of them gilt on the sides, and the other in rough calf: the first was an excellent copy of Florio's 'New World of Words,' 1611, with the name of Henry Osborn (whom I mistook at the moment for his celebrated namesake, Francis), upon the first leaf; and the other a copy of the second folio of Shakespeare's Plays, much cropped, the covers old and greasy, and, as I saw at a glance on opening them, imperfect at the beginning and end. Concluding hastily that the latter would complete another poor copy of the second folio, which I had bought of the same bookseller, and which I had for some years in my possession, and wanting the former for my use, I bought them both, the Florio for twelve and the Shakespeare for thirty shillings.

"As it turned out, I at first repented my bargain as regarded the Shakespeare, because, when I took it home, it appeared that two leaves which I wanted were unfit for my purpose, not merely by being too short, but damaged and defaced; thus disappointed, I threw it by, and did not see it again, until I made a selection of books I would take with me on quitting London. In the mean time, finding that I could not readily remedy the deficiencies in my other copy of the folio, 1632, I had parted with it; and when I removed into the country, with my family, in the spring of 1850, in order that I might not be without some copy of the second folio for the purpose of reference, I took with me that which is the foundation of the present work.

"It was while putting my books together for removal, that I first observed some marks in the margin of this folio; but it was subsequently placed upon an upper shelf, and I did not take it down until I had occasion to consult it. It then struck me that Thomas Perkins, whose name, with the addition of 'his Booke,' was upon the cover, might be the old actor who had performed in Marlowe's 'Jew of Malta,' on its revival shortly before 1633. At this time I fancied that the binding was of about that date, and that the volume might have been his; but in the first place I found that his name was Richard Perkins, and in the next I became satisfied that the rough calf was not the original binding. Still, Thomas Perkins might have been a descendant of Richard; and this circumstance and others induced me to examine the volume more particularly; I then discovered, to my surprise, that there was hardly a page which did not present, in a hand-writing of the time, some emendations in the pointing or in the text, while on most of them they were frequent, and on many numerous.

"Of course I now submitted the folio to a most careful scrutiny; and, as it occupied a considerable time to complete the inspection, how much more must it have consumed to make the alterations! The ink was of various shades, differing sometimes on the same page, and I was once disposed to think that two distinct hands had been employed upon them; this notion I have since abandoned; and I am now decidedly of opinion that the same writing prevails from beginning to end, but that the amendments must have been introduced from time to time, during, perhaps, the course of several years. The changes in punctuation alone, always made with nicety and patience, must have required a long period, considering their number; the other alterations, sometimes most minute, extending even to turned letters and typographical trifles of that kind, from their very nature could not have been introduced with rapidity, while many of the errata must have severely tasked the industry of the old corrector.

"Then comes the question why any of them were made, and why such extraordinary pains were bestowed on this particular copy of the folio, 1632?"

The value of this edition rests in the first place upon its origin, and the authority of its corrector and emendator, and secondly upon the merit of the emendations themselves. As to the latter point, our particular examination of the changes introduced in the text by this folio of 1632, hereafter will show specifically their worth: to present Mr. Collier's view of the first fully and fairly, we must again employ his own language:—

"If there be one point more clear than another, in connexion with the text of Shakespeare as it has come down to us, it is that the person, or persons, who prepared the transcripts of the plays for the printer, wrote by the ear, and not by the eye: they heard the dialogue, and wrote it down as it struck them. This position has been completely established by Malone; and only in this way can we explain many of the whimsical mistakes in the quartos and folios. It is very well known that associations of actors, who bought dramas of their authors, were at all times extremely averse to the publication of them, partly under the persuasion that the number of readers would diminish the number of auditors. The managers and sharers did their utmost to prevent the appearance of plays in print; and it is the surreptitious manner in which pieces got out to the public that will account for the especial imperfectness, in respect to typography, of this department of our early literature. About half the productions of Shakespeare remained in manuscript until seven years after his death: not a few of those which were printed in his life-time were shamefully disfigured, and not one can be pointed out to the publication of which he in any way contributed. When he finally retired to Stratford-upon-Avon, we cannot find that he took the slightest interest in works which had delighted living thousands, and were destined to be the admiration of unborn millions: he considered them the property of the theatre for which they had been written, and doubtless conceived that they were beyond his control.

"If, therefore, popular dramas did make their way to the press, it was generally accomplished either by the employment of shorthand writers, who perfectly took down the words as they distinctly heard them, or by the connivance and aid of inferior performers, who, being 'hirelings' at weekly wages, had no direct interest in the receipts at the doors. They may have furnished the booksellers with such parts as they sustained, or could in any way procure from the theatre; and it is not unlikely that, listening as they must have daily done, to the repetitions of the principal actors, they would be able to recite, with more or less accuracy, whole speeches, and even scenes, which a little ingenuity could combine into a drama. We may readily imagine, that what these inferior performers had thus got by heart, they might dictate to some mechanical copyist, and thus many words, and even sentences, which sounded like something else, would be misrepresented in the printed editions, and nobody take the pains to correct the blunders. Of course, those who were sharers in theatres would be the last to remedy defects; and in this way oral representations on our early stages, by the chief actors, might easily be more correct than the published copies of performances.

"Upon this supposition we must account for not a few of the remarkable manuscript emendations in my folio, 1632: the annotator of that volume may have been connected with one of our old play-houses; he may have been a manager, or a member of a company; and, as an admirer of Shakespeare, as well as for his own theatrical purposes, he may have taken the trouble, from time to time, to set right errors in the printed text by the more faithful

* Notes and Emendations to the Text of Shakespeare's Plays, from the early manuscript corrections in a copy of the folio of 1632, in the possession of John Payne Collier. F.S.A. 4 vol. 12mo. cloth, with fac-simile of the corrections. J. S. Reddell.

delivery of their parts by the principal actors. This might have been accomplished by him as a mere spectator, and he may have employed the edition nearest his own day as the receptacle of his notes; he may, however, have been aided by the prompt-books; and the whole appearance of our volume seems to afford evidence that the work of correction was not done speedily, nor continuously, but as the misprints became apparent, and the means of correcting them occurred. Thus a long interval may have elapsed before this copy of the second folio was brought to the state in which it has reached us."

These points are well taken, and with a judgment which characterizes all of the Shakespearian labors of the distinguished editor; but will they satisfactorily explain and account for 20,000 emendations? Would any person of any class pointed at here be sufficient to all these improvements? Would it be a person "connected with one of our old play-houses?" a manager? a member of a company? an admirer of Shakespeare? or a mere spectator? Was it by any one of these that all of these remarkable expositions and changes have been made? A single example will happily shew the quality and value of the emendations in the folio of 1632: it is a principal note on "The Tempest:"—

"An important and curious point is settled by a manuscript stage-direction opposite the words used by Prospero in the commencement of his third speech on this page,—

'Now I arise.'

"What is written in the margin of the corrected folio, 1632, is, *Put on robe again*; and the full force of this addition may not at first be obvious. It refers back to an earlier part of the same scene (p. 12), where Prospero says to Miranda,—

'Lend thy hand,

And pluck my magic garment from me.—So:
Lie there my art.'

"The words *Lay it down* are written against this passage, as *Put on robe again* are written against 'Now I arise.' The fact is that Prospero, having put off his 'magic garment,' never put it on again, according to all existing copies of the drama; and it was this singular omission that the manuscript-corrector of the folio, 1632, supplied. The great propriety of Prospero's removal of his robe of power, during his narration to his daughter, is evident; he did not then require its aid; but just before he concluded, and just before he was to produce somnolency in Miranda, by the exercise of preternatural influence, he resumed it, a circumstance by which the judgment and skill of the poet are remarkably illustrated. Annotators have endeavored to account for the sudden disposition of Miranda to sleep, in spite of her interest in her father's story, in various ways; but the effect upon her, by the resumption of his 'magic garment' by Prospero, has escaped observation, because every editor, from the first to the last, seems to have forgotten that Prospero, having laid aside his outer dress near the beginning of the scene, ought to put it on again, at all events, before the end of it. When, therefore, he says, 'Now I arise,' he does not mean, as Stevens absurdly supposed, 'Now my story heightens,' because the very reverse is the fact; but that he rose from the seat he had taken, in order to invest himself again in his 'magic garment,' having occasion to use it now in producing sudden drowsiness on Miranda. The manuscript-corrector of the folio, 1632, has previously pointed out what nobody else ever noted, viz. the precise moment when, of old, the actor of the part of Prospero took his seat, by writing *Sit*

down opposite the following lines (p. 13) with which the magician commences his narrative:

'The hour's now come,
The very minute bids thee ope thine ear;
Obey, and be attentive.' [Sit down.]

"Having here taken his seat, we may conclude that he continued to occupy it until he uttered 'Now I arise.' Miranda, who had stood eagerly listening by his side, then sat down in her turn: her father, clothed again in his 'magic garment,' enjoins her to 'sit still'; and not long afterwards we come to the manuscript stage direction, *She sleeps*,—an effect wrought upon her senses, not by any physical weariness, but by the agency of Prospero, empowered by that robe with which he had only recently re-invested himself for the purpose. Thus we see the value of apparently trifling stage directions in explaining so singular an incident as the sudden and deep slumber of Miranda, at the moment when Prospero had concluded his surprising and exciting story."

To achieve the substance of the improvements here described, would require direct contact with the stage, a complete knowledge and understanding of the text, and, it seems to us, a thorough privacy with the author's intent. Who possessed all these—not only, as regards this single passage in "The Tempest," affecting a stage direction—but ranging over the entire thirty-six plays with equal minuteness, accuracy, and judgment? Who was it so thoroughly master of these and other necessary conditions, able to punctuate, amend, abridge, expand, substitute, revise, comment, expound, and thoroughly edit Shakespeare, at that early period.

There was but one man in all England, who could at any time have met the requirements of the case, with fulness of knowledge, practical acquaintance with the stage performance, and a power and capacity of explanation equal to the demand—so various, so special, and so satisfying—of these twenty-thousand changes. Shakespeare himself: and it is our belief, after a careful examination of this valuable supplementary volume of Mr. Collier's, that it is to Shakespeare's mind, though not to Shakespeare's hand, that we are indebted for this valuable edition of the dramas of Shakespeare. Upon this conviction we shall speak more fully in a second paper, explaining the grounds of our belief; and, advancing through the volume, with this lamp in our hand, we shall, by its light, classify these important emendations, showing in what spirit they are made, their value, and their variety, and testing how far they are worthy to be incorporated in the body, and to form a part of the living spirit, of that Shakespeare which is to be known to all future generations who employ the English tongue.

LITERATURE, BOOKS OF THE WEEK, ETC.

The exhibition of the Academy of Design is now open with a fair display of our best artists. It is strongest in portraits and landscapes, the accredited proficient in these departments, Durand, Elliott, Gignoux, Church, and several others, having never appeared to better advantage. We shall speak of the leading performances in our next. The opening exhibition to invited guests went off with the usual *éclat*, the annual supper being graced by the presence of General Scott, the former president of the Society, Mr. Morse, and a full force of artistic celebrities.

Mr. J. V. Huntington's lecture on Thack-

eray was delivered on Monday to a good audience, having been deferred from the illness of the lecturer. It was, as we anticipated, well written, Mr. H. being master of a pure style, and stating his propositions with clearness and effect. He spoke chiefly of Thackeray's picture of English society as a satirist, relying mainly on what appeared a Roman Catholic view of the subject—setting off, for instance, an assumed simplicity of manners in the southern countries of Europe against the "lordolatry" of England. It was thus a partial treatment of a complex subject, as perhaps a single lecture on so wide a theme as Mr. T.'s comprehensive "snobbery" must necessarily have been. The lecture, we understand, was but one of a course on the English Novelists. It was sufficient to prove Mr. Huntington's capabilities and merits in this branch of popular literary amusement and instruction.

There is a class of literary men of England, of whom we hear very little till their obituaries. Whether any country can afford to lose the knowledge of such men during their lifetime, or whether this partial obscurity is compensated for by any corresponding advantages, are questions which might admit of some discussion. In the following brief article the *London Examiner* brings to our notice a man whose services to literature entitled him to the respect and gratitude of his contemporaries. It is curious that the *Times* in an account of his public career does not even allude to his important literary position:—

"DEATH OF MR. SOUTHERN.—The last South American mail brought the melancholy intelligence of the death, on the 28th of January, of Mr. Henry Southern, her Majesty's Minister at the Court of the Brazils, after an illness of only three days. He had been in his usual state of health at the Legation, in the middle of the day of the 24th, when the heat was very great, and where he inhaled the poisonous atmosphere. In the evening he returned to his country house in an open carriage, exposed to the damp air, and in the night was taken extremely ill, and suffered very greatly during three days, when nature could resist no longer, and he was relieved by death from further struggle. Thus has died, in the service of his country, not merely one of her ablest men in the sphere in which he was placed, but one who unflinchingly and untiringly devoted the best energies of his large and liberal mind to the fulfilment of his duties.

"In private life Mr. Southern was greatly beloved and respected for his very many amiable personal qualities, and his varied learning and acquirements. He was educated at Cambridge, and was a Master of Arts of Trinity College. He afterwards became a member of the Middle Temple, intending to make the law his profession; but in 1833 he accompanied Mr. Villiers, now the Earl of Clarendon, on his being appointed Minister to Spain, as his private secretary. He was presently placed on the diplomatic staff, and after remaining some years at Madrid, was appointed Secretary of Legation at Lisbon. In 1848 he became Minister to the Argentine Confederation, and in 1851 was promoted to the Court of the Brazils, and received the Order of Companion of the Bath. On the 28th of January (the day of his death), his body was conveyed to the Legation in Rio, where the royal hearse was in attendance, with a large cavalry escort. The Minister for Foreign Affairs and Under-Secretaries, all the diplomatic corps in town, and a large number of persons of distinction, formed the funeral procession from the house to the British burial ground, where

the greater portion of the British residents and many Brazilians of high respectability awaited the arrival. The service was read by the English clergyman; and, on the body being lowered into the ground, the artillery and infantry fired the customary salutes. Mr. Southern was 54 years of age.

Before Mr. Southern entered the diplomatic career, he had distinguished himself as a contributor to the periodical press of the time. He was the originator and editor of the *Retrospective Review*; he afterwards, conjointly with Dr. Bowring, conducted the *Westminster Review*; he was the proprietor and editor of the second series of the *London Magazine*; he contributed to the *Atlas* upon its first starting, and passed from it to the *Spectator* under its originator and present able conductor. He also took a part, prior to his appointment at Madrid, in the literature of this journal.

We find in the *Evening Post*, a paragraph or two of much looked for information touching the edition, now in progress, of the writings of Calhoun:—

"Mr. Cralle, the editor of the writings of the late John C. Calhoun, has been in town for a few weeks, superintending the preparations for a second and third volume of that work, which are shortly to appear from the press of the Appletons. These volumes will be occupied exclusively with speeches. We understand that the correspondence which Mr. Calhoun left behind him was very voluminous, and related to a great variety of subjects besides politics. It will follow the speeches, and promises to awaken a new interest in the memory of that distinguished statesman.

"Mr. Cralle has also a voluminous collection of anecdotes and memoranda of conversations with Mr. Calhoun, made during a close intimacy of some thirty years, which he will incorporate, as far as may be practicable, in a biography upon which he is engaged, at the request of his distinguished friend."

"Prominent as Calhoun was, during the greater part of the last two generations, before the country, and familiar as his views upon most political questions are to the American people, it is singular how little is known of his inner life; of his views upon the various problems of humanity; of religion, of art, and of man's social relations and dependencies. Upon all these subjects he is said to have conversed freely with his intimate friends, and to have displayed far more interest in such discussions, than he seemed to feel in the current strifes of politics, by which he is principally known. When Mr. Cralle's biography appears, of which, however, we regret to say there is no prospect for some five or six years, it will probably reveal aspects of Mr. Calhoun's mind with which few of his countrymen were acquainted."

The *Churchman* records one of those literary surprises to which the public is occasionally treated even in the case of their old familiar classic authors:—

"Many of the English papers have lately been congratulating the Church upon a discovery of great importance in our devotional literature. It seems that the original manuscript of Bishop Wilson's *Sacra Privata* was put into a small box, and deposited in the library of Sion College, London, some fifty years ago, by the good Bishop's son. An estimable parish priest of London having lately found the precious treasure, it has been issued in a beautiful edition by the house of J. H. Parker, of Oxford. From this it appears that the most strange and unwarrantable liberties were taken by the first editor of the work. Mutations and omissions of the most wanton and shameful character were made by him, and

have thence been derived into all subsequent editions till the present. Whole pages were marked out, many of which are of an autobiographical complexion, and therefore fraught with deep and edifying personal interest, as depicting the trials of that truly primitive and saintly shepherd, and necessary to complete the portraiture of his heart and life. Such being the nature and quality of the portions omitted, there is no accounting for the omissions but by supposing an extraordinary gift of dulness or of perversity on the part of the original editor. All these choice lines and features of the good man's mind are now restored: the present issue purports to be an exact copy of the author's manuscript; and no one acquainted with the character of the publishing house will think of questioning the truth of the statement. Of course this edition cannot fail to supersede all others, wherever the facts are known; and the Church public have a right that the knowledge of these should be made co-extensive with the circulation and use of that standard work. As a manual of private meditations, the book is eminently fragrant, none more so, of sanctity; at every page, breathing of the ripest and choicest Christian graces: and the religious thoughts and feelings with which it is so replete cannot but have great additional force and effect, now that they are reproduced in their original connexion with the trials and passages of life that suggested them; thus showing how they had their root and spring in the soil of living experience.

"It is much to be hoped that some of our best publishing houses will forthwith take the matter in hand, and see that a full and perfect edition of the book be brought within the reach of American Church people. That they will find their account in doing so, cannot be doubted. It scarce need be said that any further issue of the old edition would be alike wrong in itself and unprofitable to those concerned in it; unless profit should be secured by some fraudulent practice on the public."

The new volume, the seventh, of the *Household Words*, is republished by Messrs. McElrath & Co., with improvements of type which render it quite equal to the English edition. Its unity of plan, in illustrating matters of fact in a humorous and fanciful way, is kept up with unabated vivacity. The best writing of the day, in its peculiar way, is to be found in it. A late paper on the associations of Leicester Square has the very trick of Thackeray. We can readily hear him delivering this passage on Hogarth in one of his lectures.

"Tarry, O viator! ere you come to Green street, by Pagliano's Sablonière Hotel, a decent house, where there is good cheer after the Italian manner. The northern half of this hotel was, until 1764, a private dwelling house—its door distinguished by a bust made of pieces of cork, cut and glued together, and afterwards gilt, and known as the 'Painter's Head.' The painter's head was cut by the painter himself who lived there; and the painter was that painter, engraver, and moralist, that prince of pictorial moralists,

Whose pictured morals charm the mind,
And through the eye correct the art;

the King's Sergeant Painter, William Hogarth.

"I would give something to be able to see that merry, sturdy, bright-eyed, fresh-coloured little fellow, in his sky-blue coat, and bob wig, and archly cocked hat, trudging forth from his house. I would hypotheate some portion of my vast estates to have been in Leicester Square the day Will Hogarth first set up his coach; to have watched him writing that wrathful letter to the nobleman who objected to the too faithful *resemblance* of his por-

trait, wherein he threatened, were it not speedily fetched away, to sell it with the addition of horns and a tail, to a wild beast showman, who doubtless had his show in Leicester Fields hard by; to have seen him in his painting room putting all his savage irony of colour and expression into the picture of the bully-poet Churchill; or 'biting in' that grand etching of sly, cruel, worthless Simon Fraser, Lord Lovat, counting the forces of the Pretender on his fingers; or correcting the proof sheets of the *Analysis of Beauty*; or scaring Jack Wilkes on copper; or haply, keeping quiet, good-humored company with his gentle lady wife, Jane Thornhill, telling her how he engraved pint pots and masquerade tickets in his youth, and how he painted his grandest pictures for the love of her. We have painters, and engravers, and moralists now-a-days, and to spare, I trow; but thy name will long smell sweet as violets, Will Hogarth, though thou wert not a Royal Academician, nor a 'Sir.'"

The Origin and Progress of the Art of Writing, by Henry Noel Humphreys, illustrated (London: Ingram, Cooke & Co.; Bangs & Co., New York).—The history of the Art of Writing is one of greater interest and importance even than that of Printing, not only from the latter art being but an expansion of the former, but from its far superior antiquity, going back as it does to the very outset of record.

Mr. Humphreys, already well known to those interested in the literature and art of the Middle Ages, by his various works on the manuscripts of that period, has given us in the volume before us a complete history of his subject, from the hieroglyphics of Egypt to the sign manual of the Duke of Wellington. It is, as Mr. Humphreys remarks, impossible to treat this subject in strict chronological sequence, especially in its early periods, from the imperfections of the monumental records which have descended to us. The most enduring of these records being generally those of the highest development of the nation which produces them, we are forced, in order to discover the preliminary steps by which such perfection was attained, to consult the remains of other nations whose intellectual development was of inferior growth, though they may have occupied an era subsequent to that of the culmination of the more advanced race.

In accordance with his plan, the author commences with the Mexicans, following next with the Chinese, and next with the Egyptians, the order of progression being in this instance the direct opposite of that of time. The history of the progress and plan of these systems is condensed by Mr. Humphreys, from the standard authors on the subject, in a clear, agreeable, and interesting narrative. We come next to the invention of the alphabet, from papyrus to parchment, the use of the style, and the reed, to the pen. The mediæval manuscripts furnish the most beautiful pictorial portions of the volume. Illuminated capitals, miniatures, and pages are given from these in all the brilliancy of their original gold and colors, forming, with the representations of the earlier systems we have spoken of, a series of fac-similes from the earliest times to the invention of printing. A few pages of fac-similes of the autographs of distinguished persons continue the history to the present time, by showing the style of handwriting in use at successive periods.

The Salamandrine, illustrated by Gilbert (London: Ingram, Cooke & Co.; Bangs &

Co., New York), is a narrative poem by Charles Mackay, which, received with favor on its first appearance in a plain garb, cannot fail to maintain and increase its acceptability in the sumptuous dress of the present edition. Its story is fanciful, the main incident being the love of a spirit of air for a mortal, and its versification melodious. The illustrations are by John Gilbert, and are the best we have ever seen by him. They are all agreeable, and many very elaborate and picturesque. Those of the housewife preparing the feast, the wedding procession, and several of the landscapes, are especially worthy of notice. The book is one of the finest specimens of wood illustration and elegant typography issued under the recent impulses given to these arts in England.

Akin, in elegance and fine artistic execution to the volume just mentioned, but with a superior interest to American eyes, is the Illustrated Hyperion of Longfellow. Apart from its beauty, it has a story which shows how agreeably pleasure may sometimes be associated with business in the book trade. The London printer, Mr. Vizetelly, and the artist, Mr. Birket Foster, for the especial preparation of this volume, made together a journey of between two and three thousand miles over the most pleasant parts of Europe, on the track of Longfellow's discriminating perceptions of the picturesque. They brought back with them ninety-two drawings, charmingly engraved on wood in this volume, scenes on lake and land, mountain and plain, indoor and out of door life, things literal and things fanciful, Interlachen, Lauterbrunnen, Nuremberg, Heidelberg, the German students' revels, with all those accessories of summer and poetical enjoyment which the artist finds already more than half painted to the eye in this most pictorial book. No young lady can dream, as she ought to dream of Europe and its "golden joys," without a copy of this book under the pillow. We can fancy it inspiring many a delicate bosom with the passion for travel, and adding alarmingly to the discontent of the land, were it not the privilege of a study of beauty anywhere to be a study of beauty everywhere—so that the home influences of this delightful volume are not the least portions of its benefits.

Mr. Bogue is the London publisher of this book, which is re-issued by Mr. Longfellow's Boston publishers, Messrs. Ticknor & Co., in various elegant styles. It was a Christmas gift book of the last English season, but it is a still more appropriate book for summer; and as there is no good reason why presents should not be made at all seasons of the year, we suggest it as a holiday book for the Rhine and Saratoga, Switzerland and the Hudson, this coming season.

A study of art and landscape naturally introduces us to the late Mr. Downing's *Rural Essays*, which have been collected in the permanent form of a well-printed library volume by Putnam. This contains his papers on horticulture, from the journal of which he was editor, a series on landscape gardening, opening the American privileges and necessities of this old world theme, some quite as admirable hints on rural architecture, studies of trees, of agriculture, of fruit, closing with the refined descriptions from England of Warwick, Chatsworth, Matlock, the London Parks. There is a delicate softness and amenity in Downing's style, thoroughly in

harmony with his subjects. His fruits, like Milton's in the garden, hang "amiable" on the trees. We knew the man and his gentle ways. They will be known and felt by many in his writings in this volume, the best specimens of his pen, and through the appreciative memoir of his friend Mr. Curtis, and the warm tribute of Frederica Bremer. There is not a phase of rural life or economy which may not be enriched by a suggestion from its pleasant pages.

Matrimony: or, Love Affairs in our Village twenty years Ago, by Mrs. Caustic (M. W. Dodd), is a pleasant story of New England village life, designed to show the evils resulting from the carelessness with which young people talk and act regarding matrimony. Its main incident turns on the "brave punishment," designed and executed by a gay belle on a worthless good-looking youth, who has caused a sad commotion in the village by his flirtations. The plot is ingenious, though there are some improbabilities which show a hand unpractised in construction. Common sense and true feeling are displayed in the book, and some humorous delineations of character, as in the description of Miss Keziah Wrinkle, an old busy body, and other personages.

The Society of Friends: A domestic narrative, illustrating the peculiar doctrines held by the disciples of George Fox, by Mrs. J. R. Greer (M. W. Dodd).—The author's previous work, which we noticed fully on its first appearance, was devoted to a display of the peculiar practices of Quakerism; the present volume is occupied with an examination of the peculiar doctrines of the sect, and the effect these have upon those who profess them. The argument is conducted, as in the former work, in the guise of a fiction.

The extravagant doctrines and practices of the early Quakers form the subject of much severe comment by the writer. It is her aim to show that these are still upheld and practised by the members of the sect of the present day, although the majority give a passive rather than active assent to them. The tendency of these, she asserts, is to drive the earnest to insanity, and induce in the indifferent a dull formalism. She enforces her positions with unsparing severity, and writes with spirit and clearness.

Elements of Health, and Principles of Female Hygiene, by E. I. Tilt, M.D., Philadelphia (Lindsay & Blakiston).—A volume on Health addressed to general readers. The established laws of human life, from infancy to old age, from birth to death, are commented on in a superficial and popular manner. The physiology of woman has the larger share of the author's consideration, and his views are in accordance with scientific principles. The danger, in the indiscriminate perusal of such works, comes from the tendency they beget, to a too great watchfulness of bodily sensations, which is apt to result in hypochondria and other nervous diseases. It is questionable whether books of popular medicine are ever useful. There are many things blurted out in such books, which should only be whispered by the judicious physician, who can alone decide, as to the proprieties of age, time, and place.

The Mother and her Offspring, by Stephen Tracy, M.D. New York: Harper & Bros.

—This is a somewhat similar book, but more limited in its scope, being confined to a superficial view of the special functions of woman, of the laws which should govern her in health and disease, and in the treatment of her offspring.

A Treatise on Headaches, based on Ruckert's Clinical Experience in Homœopathy, by John C. Peters, M.D. New York: William Radde.—A minute homœopathic investigation, into multifarious headache, carried out to a pin's point of extreme minuteness of detail, in character with the usual plan pursued by the medical sect in which the author is acknowledged an expert.

Lindsay & Blakiston have published an entertaining miscellany of *Anecdotes for the Steamboat and Railroad*, with sufficient variety for the tastes of all travellers.

Derby, Orton & Mulligan, Buffalo, have published *Frontier Life, or Scenes and Adventures in the South-West*, by Francis Hardman, or rather by Charles Sealsfield. Mr. Hardman originally introduced this author in England—he had, we believe, first been found out here—through the pages of *Blackwood* and the *Foreign Quarterly*. His book is a judicious and piquant selection of scenes from his favorite author. After the popular appreciation this country has shown of the writings of Sealsfield, it is hardly necessary to commend the volume.

A second edition of Mr. J. W. Faben's *Camel Hunt* has been published by Putnam. The first was noticed in our columns (*Lit. World*, 242). The main incident of the book, the use of the camel on the American desert, still remains "undeveloped."

Every Day Scripture Readings, with Brief Reviews and Practical Observations, by the Rev. John Blake, is the title of a book, published by Putnam, "for the use of families and schools." The plan of a selection of passages from the Bible is a good one. The practical observations appended are dull.

STRIKE!

I've a liking for this "striking,"
If we only do it well;
Firm, defiant, like a giant,
Strike!—and make the effort tell!

One another, working brother,
Let us freely now advise;
For reflection and correction
Help to make us great and wise.

Work and wages, say the sages,
Go for ever hand in hand;
As the motion of an ocean,
The supply and the demand.

My advice is, strike for prices
Nobler far than sordid coin;
Strike with terror, sin and error,
And let man and master join.

Every failing now prevailing
In the heart, or in the head,—
Make no clamor,—take the hammer,—
Drive it down,—and strike it dead!

Much the chopping, lopping, propping,
Carpenter, we have to do,
Ere the plummet, from the summit,
Mark our moral fabric true.

Take the measure of false pleasure;
Try each action by the square;

Strike a chalk-line, for your walk line;
Strike, to keep your footsteps there!

The foundation of creation
Lies in truth's unerring laws:
Man of mortal, there's no shorter
Way to base a righteous cause.

Every builder, painter, gilder,
Man of leather, man of clothes,
Each mechanic in a panic
With the way his labor goes.

Let him reason thus in season;
Strike the root of all his wrong,
Cease his quarrels, mend his morals,
And be happy, rich, and strong.

RALPH HOYT.

NEW YORK, April 19, 1853.

RHYMIC LATIN POETRY—HILDEBERT'S ORATIO
DEVOTISSIMA.

THE verses of Hildebert, which have been the subject of comment and translation by our correspondents XX, R. W. D., Z. & Co., have been presented by them only in part. The whole poem, of which they have given but the concluding lines, is in three divisions, and is entitled, as we find it entire, in the Rev. Richard Chenevix Trench's choice volume of Sacred Latin Poetry,* *Oratio Devotissima ad Tres Personas SS. Trinitatis*. He introduces it with this prefatory notice:

"Hildeberti et Marbodi Opp., p. 1337; Hommey *Supplementum Patrum*, p. 446.—It gives me pleasure that the natural arrangement of this volume has enabled me to reserve to the last a poem which will supply to it so grand a close—a poem which, so soon as it has escaped the straits and embarrassments of doctrinal definition—although, even there, it has a most real value, from the writer's theological accuracy and distinctness, and his complete possession of his theme—gradually rises in poetical feeling, until towards the end it equals the very best productions which Latin Christian poetry anywhere can boast. And this, its excellence, makes not a little strange that almost entire oblivion, even among lovers of the Latin hymnology, into which this hymn has fallen. Hugh of St. Victor, indeed, a contemporary of Hildebert's, quotes six lines of it with a well-deserved admiration, though without seeming to intimate that he was acquainted with the author. His words are (*Serm.* 83): *Qualis autem sit exultatio sanctorum in celesti gloria, et lætitia in cubilibus istis exultationes quoque in gutture eorum, illorum solummodo est cognoscere, quibus datum est et habere. Unde quidam rhythmico carmine supernam affatus Hierusalem, pulchrè dixit:*

Quantum tui gratulentur,
Quam festivè conviventur,
Quis affectus eos stringat,
Aut que gemma muros pingat,
Chalcedon an hyacinthus,
Norunt illi qui sunt intus.

"It is true that there was no collected edition of the works of Hildebert until the Benedictine, edited by Beaugendre, Paris, 1708. But Usher, in an appendix to his work *De Symbolis* (*Works*, v. 7, p. 335, Elrington's edition), had already printed these lines, not knowing, however, the name of their author (ex veteribus membranis rhythmos istos elegantes descripsimus). They were also subsequently printed by Hommey in his *Supplementum Patrum*, as noted above, but with a text far inferior to Usher's; indeed, so inaccurate as to be often well-nigh unintelligible. He seems to believe that he was the first to make them known. Guericke, in his excellent *Christl. Archaeologie*, Leipzig, 1847, p. 258,

* Sacred Latin Poetry, chiefly lyrical, selected and arranged for Use, with Notes and Introduction. By Richard Chenevix Trench, M.A., Vicar of Ikenstoke, Hants, and late Hulsean Lecturer. London: John W. Parker, 1849.

quotes a considerable part of this 'magnificent' hymn, with a just recognition. Rambach also (*Christl. Anthologie*, v. 1, p. 260) gives a fragment of it, but with so little sense of its, or its author's, merits, that he so does, as he says, 'that he may give something of this author's.' The only translation of any part of it which I know, is one in Mr. Neale's *Hierologus*; it embraces only the concluding lines, and scarcely reproduces the beauty of the original."

As there are some slight differences between this copy and the portions we have given, we print the entire poem as furnished by Mr. Trench. The two lines with the reference to St. Peter in the copy of XX,

"Cujus claves lingua Petri,
Cujus cives semper læti,"

it will be seen, are omitted.

ORATIO DEVOTISSIMA AD TRES PERSONAS SS. TRINITATIS.

§ AD PATREM.

ALPHA et Ω, magne Deus,
Heli, Heli, Deus meus,
Cujus virtus totum posse,
Cujus sensus totum nosse,
Cujus esse summum bonum,
Cujus opus quicquid bonum;
Super cuncta, subter cuncta;
Extra cuncta, intra cuncta;
Intra cuncta, nec inclusus;
Extra cuncta, nec exclusus;
Super cuncta, nec elatus;
Subter cuncta, nec substratus;
Super totus, præsidendo;
Subter totus, sustinendo;
Extra totus, complectendo;
Intra totus es, implendo;
Intra, nunquam coarctaris,
Extra, nunquam dilataris;
Super, nullo sustentaris;
Subter, nullo fatigaris.
Mundum movens, non moveris,
Locum tenens, non teneris,
Tempus mutans, non mutaris,
Vaga firmans, non vagaris.
Vis externa, vel necesse
Non alternat tuum esse:
Hæri nostrum, eras, et pridem
Semper tibi nunc et idem:
Tuum, Deus, hodiernum,
Indivisum, sempiternum:
In hoc totum, prævidisti,
Totum simul perfecisti,
Ad exemplar summæ mentis
Formam præstans elementia.

§ ORATIO AD FILIUM.

Nate, Patri coequalis,
Patri consubstantialis,
Patris splendor et figura,
Factor factus creatura,
Carnem nostram induisti,
Causam nostram suscepisti:
Sempiternus, temporalis;
Moriturus, immortalis;
Verus homo, verus Deus;
Impermixtus Homo-Deus.
Non conversus hic in carnem:
Nec minutus propter carnem:
Hic assumptus est in Deum,
Nec consumptus propter Deum;
Patri compar Deitate,
Minor carnis veritate:
Deus pater tantum Dei,
Virgo mater, sed est Dei:
In tam novâ ligaturâ
Sic utraque stat natura,
Ut conservat quicquid erat,
Facta quiddam quod non erat.
Noster iste Mediator,
Iste noster legislator,
Circumcisus, baptizatus,
Crucifixus, tumulatus,

Obdormivit et descendit,
Resurrexit et ascendit:
Sic ad cælos elevatus
Judicabit judicatus.

§ ORATIO AD SPIRITUM SANCTUM.

Paracletus increatus,
Neque factus, neque natus,
Patri consors, Genitoque.
Sic procedit ab utroque
Ne sit minor potestate,
Vel discretus qualitate.
Quanti illi, tantus iste,
Quales illi, tales iste.
Ex quo illi, ex tunc iste;
Quantum illi, tantum iste.
Pater alter, sed gignendo;
Natus alter, sed nascendo;
Flamen ab his procedendo;
Tres sunt unum subsistendo.
Quisque trium plenus Deus,
Non tres tamen Di, sed Deus.
In hoc Deo, Deo vero,
Tres et unum assevero,
Dans Usque unitatem,
Et personis Trinitatem.
In personis nulla prior:
Nulla minor, nulla major:
Unaquæque semper ipsa,
Sic est constans atque fixa,
Ut nec in se varietur,
Nec in ullâ transmutetur.

Hæc est fides orthodoxa,
Non hic error sine noxâ;
Sicut dico, sic et credo,
Nec in pravam partem cedo.
Inde venit, bone Deus,
Ne desperem quamvis reus:
Reus mortis non despero,
Sed in morte vitam quero.
Quo te placem nil pretendo,
Nisi fidem quam defendo:
[Fidem vides, hanc imploro;
Leva faciem quo laboro;
Per hoc sacrum cataplasma
Convalescat ægrum plasma.
Extra portam jam delatum,
Jam scitentem, tumulatum,
Vitta ligat, lapis urget:
Sed, si jubes, hic resurget:
Jube, lapis revolvetur;
Jube, vitta dirumpetur;
Exiturus, nescit moras,
Postquam clamas, *Exi foras*.
In hoc salo mea ratis
Infestatur à piratis:
Hinc assultus, inde fluctus:
Hinc et inde mors et luctus.
Sed tu, bone nauta! veni;
Preme ventos, mare leni;
Fæc abscedant hi piratee,
Duc ad portum, salva rate.
Infœcunda mea fœcus
Cujus ramus, ramus siccus,
Incidetur, incendetur,
Si promulgas, quod meretur.
Sed hoc anno dimittatur
Stereoretur, fodiatur;
Quod si necdum respondebit,
Frens hoc loquor, tunc ardebit:
Vetus hostis in me furit,
Aquis merzat, flammis urit;
Inde languens et afflictus
Tibi soli sum relictus;
Ut infirmus convalescat,
Ut hic hostis evanescat,
Tu virtutem jejunandi
Des infirmo, des orandi;
Per hæc duo, Christo teste,]*

* [NOTE.—The four images of deliverance which run through these lines, will be best understood in their details, by keeping closely in view the incidents of the evangelical history on which they rest, and which lend them severally their language and imagery. In the first 11 lines the allusion is to Christ's raising of the dead, and mainly to that of Lazarus. The *Extra portam jam delatum* belongs, indeed, to the history of the widow's son (Luke vii. 12); but all else is to be explained from John

Liberabor ab hac peste.
 Ab hac peste solve mentem,
 Fac devotum penitentem :
 Da timorem, quo projecto,
 De salute nil coniecto,
 Da fidem, spem, caritatem ;
 Da discretam pietatem :
 Da contemptum terrenorum,
 Appetitum supernorum.
 Totum, Deus ! in te spero ;
 Deus, ex te totum quero.
 Tu laus mea, meum bonum,
 Mea cuncta, tuum donum.
 Tu solamen in labore,
 Medicamen in languore,
 Tu in luctu mea lyra,
 Tu lenimen es in ira.
 Tu in arcto liberator,
 Tu in lapsu relevator :
 Motum prestat in propectu,
 Spem conservas in defectu.
 Si quis lœdit, tu rependis ;
 Si minatur, tu defendis ;
 Quod est anceps, tu dissolvis ;
 Quod tegendum, tu involvis.
 Tu intrare me non sinas,
 Infernales officinas ;
 Ubi mœror, ubi metus,
 Ubi fœtor, ubi fletus,
 Ubi probra deteguntur,
 Ubi rei confunduntur,
 Ubi tortor semper cœdens,
 Ubi vermis semper edens ;
 Ubi totum hoc perrenne,
 Quia perpes mors Gehennæ.

Me receptet Syon illa,
 Syon, David urbs tranquilla,
 Cujus faber Auctor lucis,
 Cujus portæ lignum crucis,
 Cujus muri lapis vivus,
 Cujus custos Rex festivus :
 In hac urbe lux solennis,
 Ver Eternum, pax perennis :
 In hac odor implens celos,
 In hac semper festum melos ;
 Non est ibi corruptela,
 Non defectus, non querela ;
 Non minuti, non deformes,
 Omnes Christo sunt conformes.
 Urbs celestis, urbs beata,
 Super petram collocata,
 Urbs in portu satis tuto,
 De longinquo te saluto :
 Te saluto, te suspiro,
 Te affecto, te requiro.
 Quantum tui gratulantur,
 Quam festivè convivantur,
 Quis affectus eos stringat,
 Aut que gemma muros pingat,
 Quis calcedon, quis jacinthus,
 Norunt illi qui sunt intus.
 In plateis hujus urbis,
 Sociatus piis turbis,
 Cum Moyse et Eliâ
 Pium cantem Alleluia.
 Amen.

A southern correspondent supplies us with still another version of the poem. It has picturesqueness and animation.

MESSRS. EDITORS :—On reading X. X.'s translation of St. Hildebert's hymn, published in "The Literary World," No. 321, I was

xi. 30-44. The second image seems, in a measure, to depart from the miracles of the stilling of the storm (Matt. viii. 23; cf. xiv. 22), and to introduce a new feature in the *pirata*; but on closer inspection it will be seen that in the *pirata* we have only a bold personification of the winds and waves, as *Fac obsecrant hi pira* plainly proves. In the third he contemplates himself as the barren fig-tree, of Luke xii. 6-9, and as such, in danger of being hewn down. The fourth image rests plainly on the healing of the lunatic child, and especially on the account of it given by St. Mark, having traits which belong exclusively to that account, as the *Aquis maris, flammis urit* (Mark ix. 23). The words *Ubi soli sum relictus* refer to the failure of the apostles; "I spoke to thy disciples that they should cast him out, and they could not." It is as though he would say, "Man's help is vain; thou must heal me, or none."

reminded that I possessed another translation of the same hymn, which was printed several years ago in the "Mobile Weekly Herald and Tribune." And believing that it has some merit, both as a poem and a translation, and thinking it possible that others of your readers, more familiar with such matters than myself, may know something of its authorship, I herewith forward it to you, to publish or not, as you may see fit. When it appeared in the Mobile paper, it was represented to be the production of some old, but unknown author, which supposition is much strengthened by its peculiarities of *spelling*. This however may be only an *imitation*, and after X.'s late clever attempt in this line, the reading public must be somewhat on its guard against receiving apparent specimens of antiquity, as undoubted originals.

Yours respectfully,

SOUTHTRON.

Tuscumbia, Ala. April 6th, 1853.

Keep, O Lord! and shield me well,
 From the prison house of hell;
 House of noisomeness and feares,
 House of miserie and teares—
 House of crimes, by which surrounded,
 Wicked mortals are confounded:
 Where the gnawing worm dies never—
 Where the lashe torments forever,
 Where the guiltie in endless woe down lying,
 Finds hopeless helle, and death undying.

But O! when back this breath I give,
 May I in David's Sion live;
 Whose builder is the lighte of lighte,
 Whose gate the crosses bannered height,
 Whose keie, the willing benison
 Of Cephas, Heaven's favored sonne,
 Whose habitants, divinely bleste,
 In peace and joie forever reste,
 Whose battlements are living stone—
 Whose guardian Godde the Holie One.

There the yeare is ever vernall,
 Peace perpetual, lighte eternall;
 There, musicke through the odorous skie
 Rises everlastinglie;
 There the spoiler, vice, comes not,
 Nor Deformitie's foul blotte;
 Nought but beauties enter there,
 Alle, like Christe, are heavenlie faire.

Holie citie! highe abode!
 Founded on the rocke of Godde—
 Harboure from the storms of care,
 I salute thee from afarre—
 Thee salute with sighes of fire,
 Aim at thee, to thee aspire.

With what warm love thine inmates glowe!
 With what sweet teares their eyes o'erflowe!
 What sympathies of sacred joie,
 Their mutuall handes and heartes emploie!
 What gemmes around thy walles are brighte;
 Jasper, and pearle, and chrisolyte.
 And sapphire blaze, and lucid golde—
 None doth knowe of earthlie moulde,
 They onlie may thy glories telle,
 Who highe in bliss among them dwelle,
 And walk thy star-paved streets alonge,
 And mingle in the blessed thronge,
 And raise the loud responsive songe—
 Halleluias hymning highe
 In one immortal melodie.

A SUBTERRANEAN NECROPOLIS IN THE KINGDOM OF NAPLES.

ONE of the most important and interesting archaeological discoveries that has for some time been made (writes a correspondent of the *London Athenæum*), has been effected in that part of the kingdom of Naples commonly known by the name of Puglia (Apulia), which formed a portion of Magna Græcia. I

believe it is known to many that Cavalier Carlo Bonucci, architect and director general of antiquities and excavations in this kingdom for twenty-five years, has recently discovered near Canosa, founded by Diomedes, a subterranean necropolis, quite entire. Its principal entrance is decorated with four Doric columns, two niches for statues, and a second line of Ionic columns, all of slight and elegant proportions, and of a workmanship which recalls the best age of art—that between Pericles and Alexander. This elegant entrance was painted in various colors, which produced an effect not less pleasing than surprising. This specimen of the polychromatic architecture is valuable for its high state of preservation, its freshness, and for the classic time to which it belongs. Entering the city in question, over which time and death have spread an eternal silence, we find streets which lead to various groups of dwellings. The gates are decorated with elegant Ionic columns, whose capitals present the accessory ornament of a festoon. Signor Bonucci tells me that on entering the chambers he found everything arranged in its place as it had been left twelve centuries ago. The walls were covered with linen embroidered in gold; garlands of flowers, withered, it is true, but preserving all their forms, hung in festoons from the ceiling. All kinds of furniture and precious vases were distributed about in the most varied and graceful manner. Here were to be seen statues of marble, busts of deities and priestesses in terra cotta, beautifully painted, vases of "creta," of an extraordinary size, on which are represented the most interesting scenes of private life, and the most classical traditions of mythology. Of these I spoke in a recent letter as having just arrived at the Museo Borbonico. They are not yet arranged, but yesterday I was favored with a nearer and a longer inspection. On the larger vase, which is of gigantic size, and is still unpacked, though lying exposed, Homer is painted with the lyre in his hands, as if he were singing some passage of the Iliad or of the Odyssey. In the midst of all these treasures and miracles of art, of every form, lay the mistress of the house, reposing tranquilly, as though she slept. So great was the illusion, that one might have almost said, "She is not dead, but sleepeth." She rested on a gilt bronze bed, supported by friezes, figures, and genii, exquisitely carved in ivory. In the adjoining chambers, which were all filled with the same wealth, lay her daughters and servants. These young girls were still clothed with dresses embroidered with gold. Their heads were surrounded with garlands of gold, which represented the sacred flowers of Proserpine, in the midst of which were sporting, as it were, birds and insects. Other garlands there were of roses. Some wore diadems covered with precious stones, finished in the highest style of art. One of these I saw yesterday in private hands, and nothing can exceed its extreme beauty. The ears of these children of death were all ornamented with pendants of various forms, and their necks with necklaces in which emeralds and hyacinths were interwoven with chains of gold. Two of these, which were obtained by contraband means, I have also seen. The arms were ornamented with bracelets of a spiral form, or winding as a serpent. An abundant and sumptuous table was laid by their side. The fruits consisted of pomegranates, pines, the corns of the fir

pine, and apples; whilst the flowers were narcissuses, hyacinths, and asphodels, apparently fresh. They were made either of painted "creta," of colored glass, or of rock crystal. Their styles were made of metal threads, with green smalt, or simply gilt. The plates, basins, cups, and every other article necessary for dinner, and the lamps which were to shed their light upon it, were of an extraordinary size, and all of glass. This glass was formed of a kind of paste, worked in mosaic with the most beautiful designs, in which were interspersed small bits, or dice, of gold. On some of the plates were painted landscapes, and others were ornamented with lines of gold, representing elegant and sumptuous edifices. These discoveries were terminated only about the middle of last year; and it has occurred to me that now, while we are seeking for all the wonders of art with which to adorn the crystal palace at Sydenham, it is right to make known to the British public the above extraordinary facts. The plans and the designs are all in the hands of Cavalier Carlo Bonucci, and I am not aware that they came under the notice of the Commissioners from the Crystal Palace Company during their hurried visit to the capital.

In sending you the above notices, I feel almost as if they would be received with incredulity; indeed, as I write, it appears that I am wandering again among fairy scenery. But I have seen at least a portion of the objects which have been recovered, and surely nothing so exquisite or graceful have I ever beheld.

LITERARY INTELLIGENCE.

REDFIELD announces the Lives of the Novelists, by Sir Walter Scott; and the Lives of the Poets, by Dr. Johnson, revised and annotated, with a new edition, illustrated by Darley, of Sir Jonah Barrington's Personal Memoirs.

FERN LEAVES.—Fanny Fern's new book will be published by Derby & Miller, of this city, early in May. It will be a handsome 12mo. volume of 400 pages, with eight beautiful illustrations, designed by Fred. W. Coffin, of Auburn. The first edition of the work, numbering 5000 copies, is nearly all engaged. It is confidently expected that the work will meet with an immense sale. We have been favored with a perusal of a hundred or so pages of the advance proof sheets, and can assure the reading public that the volume will be one of great interest.—*Auburn Daily Adv.*

POPULAR LEARNING.—We call the attention of our readers to the advertisement in our columns, in relation to the new Periodical, THE POPULAR EDUCATOR, the first number of which is to be issued on the first day of May. Such a Periodical is imperatively demanded by the American people. As every man is his own instructor to a great extent, he should be furnished with the facilities for it. This, The Popular Educator proposes to do. In England, a Magazine on this basis, of two or three years' standing, has reached the enormous circulation of over 130,000 copies monthly. We have no doubt that The Popular Educator will be cordially received by our whole people.

The third and fourth volumes of Moore's Journal and Correspondence have just been issued in London.

A fourth volume of Col. Mure's Critical History of the Language and Literature of Ancient Greece is published by Longmans.

Moxon announces Poems, by Edward Quillinan, with a memoir by William Johnston, and a translation by the same pen of The Lusiad of

Camoens, bks. 1-5, with notes by John Adamson. Quillinan was the son-in-law of Wordsworth.

The new number of the *Westminster* has an article on Thackeray's Books. The *Critic* says "by Mr. Hannay, the annotator of the promised edition of the Lectures."

A paper on Atterbury, by Macaulay, is promised for the new issue of the *Encyclopædia Britannica*.

At the opening *soirée* of the President of the Geographical Society, Sir Roderick Murchison,

we notice, as the American contributions on the table, the publications of the Smithsonian Institute, Stansbury's Expedition to the Great Salt Lake, and Mr. Schoolcraft's quartos of the Indian Tribes.

The *Literary Gazette* tells us of Sampson Low, Son & Co's edition of the Key to Uncle Tom's Cabin, that "on the 15th March not a line of the work had been set in type, and on the 19th the publishers issued the book, a handsome 8vo volume of upwards of 500 pages."

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